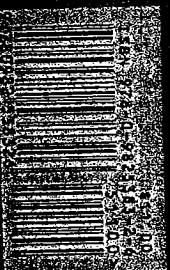




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Shyamdas was born in Amerchand, India, in the early 1970s, to meet the guru, Neam, who was a devotional practice developed under the leadership of his guru, His Holiness, Govindas, the spiritual head of the Pushtu Sampradai. He has written many books and translated the teachings of the Pushtu Sampradai into English, which are described by the Gopeshi, the spiritual leader of the Pushtu Sampradai.



Ecstatic Couplets The Yugal Gita

with Sri Vallabhacharya's Sri Subodhini and Sri Gusainji's Tippi



Shyamdas

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Ecstatic Couplets

The Yugal Gita

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and Sri Gusainji's Tippani

*Translated and adapted by Shyamdas
Edited by Pamela*



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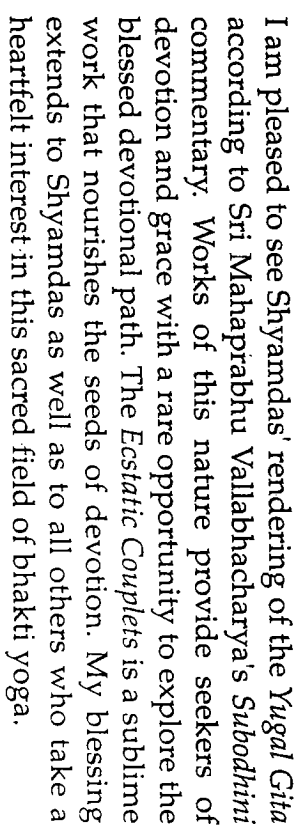
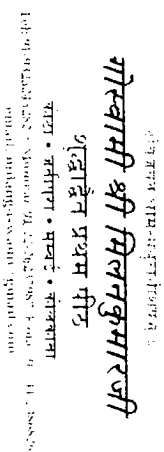
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—Shyamadas



—Goswami Milan Kumar



The Ecstatic Couplets

Introduction

All sentient beings strive to make the most of each moment, they optimize the time they have in the hopes that it will produce something worthwhile. Even trees grow with the expectation of achieving their own version of fulfillment. Diversity arises in this world as everyone and everything tries to find its own unique place. As individuals, our experience of the world is colored by our myriad expectations of the possibilities available to us, depending on our varying levels of ability to see them. We are governed by what we prioritize. Yet no matter what we do, we cannot escape the reality of the present moment, which so often presents a reality that differs from our own projections.

For some, the world is filled with uncertainty; fear is their foundational mood. Some chase their own particular cravings within a world of infinite possibilities. Other, developed beings discover oneness intertwining with the diverse realities. One has simply to look around to see the manifold levels of harmony and discord, happiness and dismay, wealth and poverty, wisdom and ignorance. These various attributes mingle and form realities that can appear worlds apart.

The Eastern yogic paths as well as other interpretive philosophical and spiritual disciplines throughout the world have been established to guide us through reality toward their own brand of fullness—or even emptiness. In terms of Vedic wisdom, the goals of life are fourfold: to achieve dharma, wealth, fulfillment of desires, and liberation. Some follow dharma paths that come to us through lineages, often handed down from teacher to disciple, while others find their

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way according to their individual perceptions. Tempered by time and circumstances, the possibilities are virtually unlimited, as beings establish themselves within a world that they understand through their own inner sense of reality.

Some see the world as an impermanent illusion; others, as a place of retribution; while still others believe in only its physical manifestation. Some seek total absorption into the infinite, where all sense of individuality is dissolved into universal consciousness, while other faithful souls seek a personal Beloved who is the source of all things. Others pray to the spirits and entities to get their work done. It does not matter if you meditate, practice yoga, chant, pray, follow your own unique path, or claim to do none of the above, your search will still continue. In this "master game," everyone steps up to bat at the home plate of reality, trying to score his or her own version of a run.

Seekers since time immemorial have contemplated the basic question, "What are we doing here?" In fall 1972, at age nineteen, I left New Haven, Connecticut, as such a seeker and traveled to India, where I made a pilgrimage to Vrindavan, the land of Lord Krishna, to meet the renowned saint Neem Karoli Baba. After Maharaji, as he was known, left his physical form, additional blessings brought me to the Path of Grace, the Pushti Marg. A highly respected senior guru of that lineage, His Holiness Goswami Prathameshji, taught me the intricacies of this grace-filled devotional path for the following eighteen years. Thus far, I have spent half my life in the Vrindavan area, in "God's playground," one hundred miles south of Delhi. The holy land of Vrindavan is filled with devotional yogis and has produced an amazing body of literature that relates the activities of God and the saints.

I discovered early on that yoga is about first developing an interest and then understanding the sublime relationship between the individual and God, called Brahman in Sanskrit.



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The world is the stage for this relationship, so I figured that as long as I am here, I might as well become a devotional yoga researcher. Thirty-eight years into the program, I am still exploring the sacred realms, absorbing the teachings of various saints and practitioners and contemplating the relevant devotional literature, written mostly in Sanskrit and Braj Bhasha. Through these associations, I have tapped into sacred resources and now translate my findings into matter that nourishes my soul and heightens my affinities toward infinity. I also ask, "May my work here be of benefit to others." I am always refining my request because when you can phrase it well, you will get it! So we must think carefully about what we really want.

Yoga, with all its amazing limbs, is ultimately about being yoked to God. To ask for anything less is a distraction, and that is what the *Ecstatic Couplets* teaches us: to desire the Beloved Lord with all your heart. When you hanker after what is either mundane or self-centered, you severely limit your possibilities. Wisdom is about refining the present moment so that what you seek and see are exalted. The singers of the *Ecstatic Couplets*, the dairymaids of Vrindavan, the Gopis, are really the supreme gurus of knowing what to ask for. They are the devotional yoginis, and while sitting in their homes they constantly remember God so clearly and intensely that He responds by ushering them into His presence. Their path of grace-filled devotion to the Beloved transcends every traditional approach. Their direct dialogue with Lord Krishna is what drew me to their *Ecstatic Couplets*.

The Beloved, God Himself, relates to the Gopis individually and dances to each of their songs as they enter the playground and become His partners. They pass their days singing kirtan, songs of praise full of sublime passion. They sing about their Beloved's *lilas*, His delightful plays—enlightenment full of form and movement—and their place

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in them. Their unique experience of God swells within their souls and the nectar overflows into creation. They desire Lord Krishna with such intensity that they literally force Him out of their hearts and into their physical world, drenching everything with His presence. His face and form appear everywhere, and anyone who understands their song becomes attracted to Him.

While their lovely Krishna wanders the forest during the day with His cows and cow lads, the Gopis' realization retreats into their hearts, and there, in their inner consciousness, they behold the Lord of Vrindavan more clearly than if He were standing before them. The poet Nandadas explains:

I know there is more joy in separation than in union.

In union, the Beloved is seen in a single place;

In separation, He is everywhere.

Divine longing purifies the soul; worldly anxiety obstructs both worldly pursuits and spiritual aspirations. Mundane concerns block yogic perception. Ignited souls deal with this situation by incinerating whatever is unrelated through exalted aspirations. My years in India have taught me to seek ignited company, to associate with blessed beings who inspire me to remember God—to listen to their words, emulate them, engage them, and pray that they engage me. Exalted association may always be found in devotional literature, and lovers of God hold the Gopis' songs, particularly their *Ecstatic Couplets*, in the highest esteem.

In this volume, we receive the Gopis' association through their utterances. Their words are considered mantras, spoken in a *samadhi* (trance) language; their songs inspire even God. They express the ineffable while engaging directly with the Beloved, who resides within and outside



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everything, unchanging yet playful, constant and caring. Untouched by time, the Gopis' Lord plays with them. They have been chosen.

Because the Blessed Lord is neither born nor dies, those who attain a relationship with Him acquire His attributes of liberated form and eternity. The Gopis, the yoginis of love, bathe in the ocean of liberation and then reemerge to taste, with purified awareness, a world comprised purely of God. Their story grants us entrance into their connection with the Absolute, who, with his smile like a necklace, returns to them in the late afternoon, blissfully fatigued and casting his spell upon them. Their reactions to God's presence and their expectations are the subjects of the *Ecstatic Couplets*.

Twelve different types of Gopis sing the *Ecstatic Couplets*, one couplet for each hour of the day. Each Gopi transmits her particular kind of exalted, grace-filled devotion, which is void of the mundane and filled with divine virtues. In hopes of finding but a grain of sand that lies along their path, I have undertaken this translation of the *Ecstatic Couplets*, the *Yugal Gita* found in the first half of the tenth canto of the *Srimad Bhagavatam*. I have also folded into this text its *Sri Subodhini* commentary, "The Granter of Exquisite Awareness," composed by Sri Vallabhacharya (1479-1531), as well as some insightful notes called the *Tippani*, written by his illustrious son Sri Gusainji (1516-1586).

The *Ecstatic Couplets* come to us through the renowned sage Sri Veda Vyasa. Some five thousand years ago, when Sri Veda Vyasa was feeling dejected, he was advised by the celestial sage Narada, "You are depressed because you have forgotten to praise the Lord's *lilas*!"

Taking Narada's advice to heart, Sri Veda Vyasa entered into a state of *samadhi*, and with a showering of grace he beheld Sri Krishna's Vrindavan *lilas* with the Gopis. Afterward, he brought forth the *Srimad Bhagavatam*, wherein the *Ecstatic Couplets* are found.

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Sri Vallabhacharya, who is seen as an incarnation of Lord Krishna and His beloved Sri Radha as well as a witness to their plays, appeared to teach the Path of Grace, the Pushti Marg. He expresses his inner devotional views in his *Sri Subodhini*, which is considered the ultimate commentary on the *Srimad Bhagavatam* and reflects the *bhakti* master's devotional heart as well as the *lila* psychology of God and His followers. Through his teachings he bestows nondual consciousness that overflows with devotion. He is not only the Gopis' spokesperson but also, in his divine form, their leader. He brings out the inner nuances of the Gopis' song, and his words awaken *bhakti*, the yoga of devotion, and reconnect souls who hear, remember, and recite his teachings.

When the Gopis sing the *Ecstatic Couplets*, they have already tasted God; they have danced with Him and enjoyed His intimate company. Now, they return home to spend their days remembering the Beloved. His form has been impressed upon their hearts with loving devotion fortified by wisdom, and their inner reality floods with God consciousness. They constantly seek the nectar they experienced with their Beloved Lord in the world but for now taste it only within their souls. Their condition of separation in union creates a song illuminated by awareness, full of passion yet *nirguna*—an enlightened condition that transcends material virtues but is replete with the Beloved's attributes. Although each Gopi has a unique constitution, they are all established in a state of pure consciousness free from any blemish that arises with karma, time, or individual nature. Their song defines grace, and their utterances are revered in the world of practitioners.

A good story holds our attention long after its telling. Devotional literature of this magnitude is not teaching us how to attain but rather is defining the attainment. The attraction of the adored subject and the glory of the singers are so alluring that they effortlessly keep the mind focused.



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The story refines our taste and directs our consciousness to adhere strictly to God. As we imbibe the Gopis' devotional accounts, they progressively become our own, reviving our devotional awareness.

One could contemplate the absolute as no different from one's own self, perfectly luminous, devoid of distinction, but that contemplation becomes truly successful when it awakens the devotional heart and makes us remember who we really are: God's eternal partners. Oneness that obscures *lila* awareness and homogenizes the self into a state of nonidentity, though considered by many to be liberation, is never the goal of the loving practitioner. Why would she ever want to remove her loving eternal self from the Beloved's embrace? Experiencing God's presence transcends impersonal realization and allows the lover of God to experience the joyful reward everywhere.

This realization is understood not only in the soul but also through the senses, mind, heart, speech, *prana*, and body. It creates in the practitioner gratitude for the chance to be part of God's amazing manifestation. This state generates love that matures into a firm attachment to the primal personality behind it all, who can simultaneously be everything material as well as formless and still comprise divine virtues that are just waiting to engage us. To simply feel "I am that" is missing the devotional point. As the saint Ramakrishna asked, "Would you rather be sugar or taste it?"

Trying to realize "I am that" generally enhances false identification, as the focus is often on the "I" instead of the "that." It is difficult for the bound being, full of form, to identify with something totally abstract and devoid of everything. Better than becoming "that" is to humbly become a "das," a follower of the Blessed One. Being a follower is the true dharma of the soul. The Beloved is not moved by concentration or austerities but by humility. The aim of

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devotion is simple: serve God and His people. When you please the Beloved with humble service, there is a chance He will appear. Although beyond sense perception, the Beloved arrives with grace in a comprehensible form; then there is entrance into the playground. When loving devotion ignites the soul, the One who resides in all things at all times, beyond the effects of karma, becomes totally recognizable—that is the Gopis' message.

The experience of arriving face to face takes place in Lord Krishna's *lila* land, where even the trees feel His presence. There, in lovely groves where every season is perfect, the Beloved sports with the yoginis of love. The Gopis, the gurus of devotion, empower us through their *Ecstatic Couplets* to see the Govardhan Hill, covered with shining jewels, and to hear the parrots, peacocks, and swans serve the Blessed Lord with their songs.

Gopihood allows us to glimpse Vrindavan alive with a host of enlightened beings engaged in serving the *lila*. The Yamuna River becomes a current of love gushing from the nectar heart of the primal Narayan, flowing unceasingly toward Blessed Krishna. Gopihood makes everyone and everything intoxicated with an enlightenment that engages those who have been liberated from liberation as well as from all other forms of false identification generated by the deluding forces of *maya*.

Lord Krishna never tires in love. He is full of joy and arrives in this world to bring His intimate ones home. He comes with a retinue of *lila* beings. When everything is in place, He enters and plays with a combination of names and forms and appears human for the sake of recognition. When we awaken to the possibilities of the Beloved's invitation, every hankering, even the desire for liberation, ceases to exist, is no longer remembered. This awakened state is not grasped by intelligence but through *bhava*, the enlightened



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devotional state of being. It is the driving force in the Beloved's realm; in order to nourish that devotional mood, associate with those who elevate your loving devotion.

The Vedas declare, "Seek the play of God." See God's joy in His hands and feet, face and stomach. As we awaken to the possibilities of illumination, the head bows with uncontrived devotion to the Beloved's feet, the abode of refuge. His blissful response may be felt in the external world, as it is by the Gopis. They recognize His presence in the deer, cows, and birds, while Lord Hari, who delights in His own self, wanders the inner realms. The Beloved's *lila* is always expanding in joy and is known through love alone.

The Gopi singers of the *Ecstatic Couplets* bring us to the *lila* stage; Sri Krishna appears in this realm, where everything is God and nothing but God. He is in every tree, residing within every leaf, playing the flute and sitting joyfully with four arms. When the soul becomes connected to its true self, it discovers the foundations of its spiritual being and its connection to infinity and can then remove the blinding brilliance that conceals the Lord and behold His face. We, too, may delve into the joyful *lila* sequence, but remember: the illuminations found in the *Ecstatic Couplets* arise not through discussion but only when ignited.

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Ecstatic Couplets

As told in the thirty-second chapter of the *Srimad Bhagavatam*, the Gopis of Vrindavan dance with God, and afterward the Lord establishes His own joy within those blessed dairymaids, the gurus of the devotional path.

He fills them with His own joy
And also becomes full of bliss.

Then the Gopis bring the Beloved out from their hearts through their mouths and sing a song that fills their ears, making them firmly established in Him alone. The yoginis of love praise the Beloved in couplets—hence the title *Ecstatic Couplets* (*The Yugal Gita*). In these couplets, they describe, with words full of inner meaning, what blessed Hari does. They reveal Sri Krishna's various *lilas*—His divine plays—during the year. For each month, the Gopis sing twelve unique couplets, one after another. Each couplet also represents one hour of the day and offers a devotional reward.

The *Ecstatic Couplets* are jewels of teaching, direct insight into the heart of the Gopis' devotion, where bliss is found within yet the principal attainment is the outward dalliance. They taste with their spiritual beings their Beloved's world, full of exuberant movements and union. He stands before them with blissful body and senses and establishes in them His own ecstatic essence.

You may question how the Gopis' separation from Krishna, the bearer of all virtues, could ever be reconciled by just singing His praises. The answer is that just as Sri



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Krishna's form is replete with perfect joy, so are His names and praises; they are nondual. The Gopis praise God with words, and that devotional process endows them with the capacity to remove their separation from the all and everything that is Krishna.

Their intense devotion flows from their song.
As its intensity increases, so does Hari's enjoyment.

The stage is set during the day. While Krishna is off in the forest, herding cows, the sweet pangs of separation swell within the Gopis' hearts. At the end of the day, when He returns, the Gopis' joy is boundless—even more than if they had met Him earlier. The encounter fills the Beloved and the Gopis with unlimited joy, and praises flow naturally, devoid of pretense. Then, with the sole purpose of perfecting their devotion, Sri Krishna penetrates their beings and responds perfectly to their loving devotion, to their *bhava*.

In an earlier episode, Sri Krishna entered the Gopis with a call from His flute.

The sage Sri Shukadeva explains:

Krishna fills the holes of His flute

With the nectar from His lips.

The song of His praises emerges as He enters Vrindavan

Surrounded by His cow-lad friends.

When Sri Krishna first played the flute, the blessed love yoginis imbibed nectar through sound. What distinguishes their situation now is their comprehension of the Beloved's divine form. The Gopis who sing the *Ecstatic Couplets* have matured devotionally and now know that until the reward stands directly before them, nectar must nourish their souls. God's form is clearly in their hearts, but they cannot find



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Him in the outside world. The discrepancy inspires an ecstatic song that returns to their ears and ripens their devotion. Their couplets reveal two nectars—the nectar of sound and the nectar of meaning—and they join and become Krishna.

The evening *lilas* have already been explained in Sri Krishna's *rasa lila*. Now, to remove any doubt that the blessed Gopis are not subject to the mundane revolving wheel of *samsara*, Sri Shukadeva explains how their absorption into God occurs through longing for Sri Krishna during the day. It sets their song in motion and generates profound joy.



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Days of Separation

Bhagavata Sloka 1

Sri Shukadeva begins,

When Krishna goes to the forest,
The Gopis' consciousness follows Him.
Somehow they manage to pass their days of separation
By praising Sri Krishna's *lila*.

Subodhini: The Granter of Exquisite Awareness

When the guardian of constant bliss goes to the forest, the
Gopis' minds and hearts merge into Him. They are unable
to grasp anything else. They are totally involved with God,
their minds and hearts plunged into Krishna.

Their devotion is very subtle and
Unfolds in every direction.
It seizes Hari's *lila*, Hari of everlasting joy.

It inspires them to praise Sri Krishna's *lila*, His dalliance
in the world. Just as Krishna Himself is perfect joy, so is His
lila. To show the perfect unity between Krishna and His *lila*,
Sri Shukadeva mentions Krishna twice in the first passage.
If Sri Shukadeva had ended this passage "by praising His
lila" instead of "by praising Sri Krishna's *lila*," we would
understand the *lila* as merely connected to Krishna and not
that the *lila* is Krishna, the embodiment of constant delight.
When you realize that you are separated from Krishna's
everlasting joyful form, nothing except rejoining with that

connection seems important. Yet somehow, as the Gopis
manage to pass their days with their minds and hearts
totally immersed in Hari's *lila*, they enter Krishna aware-
ness. While their Beloved is off in the forest, their days are
spent in sweet sorrow. The Gopis hold their breath in
expectation of the night, when their union with the Beloved
will occur again.

Hari's superb *lila* takes place after He plays the flute.
In every couplet, the first stanza explains Lord's Krishna
flute playing and other activities while the second stanza
reveals what happens to the beings that encounter Him.
They all become nectar connoisseurs.

The cows, the rivers, and the wives of the gods,
The creepers and the trees, the birds and the clouds,
Brahma and the gods, the Gopis,
The deer and the celestial singers,
And, in the last two couplets,
The blessed Lord Himself.

The Gopis first describe the effect of the flute upon the
females of Vrindavan: the cows, the rivers, and the gods'
wives. They are all obstinate (*tanmas*). The flute also affects
the males of Vrindavan: the creepers, the trees, the birds,
and the clouds. They are all passionate (*vajas*). The flute then
affects the creator, Brahma; the Gopis; the deer; and the
celestial singers, beings endowed with purity (*sattva*).
Everyone and everything is awakened when they hear Sri
Krishna's flute call. Its nectar confers various divine
rewards.

Flute-playing Krishna is totally devoted to His
followers, and though He appears as a child, He is not
oblivious like one. He knows Himself and understands the
nature of His own elixir as well as the elixirs of those whose



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intellects are absorbed into Him. He removes the suffering of His beloved followers, who cannot be consoled by cool moonbeams.

Before these couplets could be sung,

Sri Krishna absorbed the residents of Vrindavan

Into the pure bliss of Brahman.

Although the liberated abode,

It remained incomplete for them,

Because it lacked personal devotion to the Beloved.

Lord Krishna brought them out of that abode to grant them the joy of His Self, what is called *bhajan ananda*. He enabled them to enter and engage in the bliss-filled *lila*. He gave them the experience of liberation to awaken their blissful nature, to purify their senses, to make the Gopis similar to the splendid goddess Lakshmi and thereby qualified for His enjoyment.

Truly, only Hari enjoys—

Yet, in the height of ecstasy, He is enjoyed.

Two types of Gopis experience Hari's infinite joy from head to toe. One group is called Sruti Rupas. They are personified forms of enlightenment who came to Vrindavan to directly experience the subject of their teachings. In this world they had worldly husbands. The other Gopis are called the Kumarikas—the young, unmarried virgin girls who worked for Mother Yashoda and were enlightened sages in their previous incarnations.

The laws of nectar apply equally to God, to these two types of Gopis, and to all other souls. It is said that the bliss that arises between unmarried lovers is supreme. Although none of the Gopis married Krishna, the Beloved graced them

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by taking on as many forms as there were Gopis, and each manifestation was in accordance with their individual natures and their abilities to taste His nectar and never-ending acts of love. In the *lila*, the Gopis' bodies and senses are spiritual. To make them fit for the joys of His encounter, the Blessed One first touched them with the bliss of Brahman and then absorbed them into His amazing play. The *Upanisads* explain, "He is full of *rasa*." Truly, God comprises sheer ecstasy. Sri Krishna's actions, *lilas*, and forms are all ecstatic.

The yoginis of love, who live in Vrindavan, Lord Krishna's abode, taste elixir that is not known to even the god's wives. It is experienced in this world wherever the joys of Hari's worship are revealed. The Gopis are the gurus of *lila* realization and worship the Beloved with intense, profound *bhava*. They understand the nature of *rasa*. Men who can fathom the Gopis' blessed devotion may enter their joyful devotional world and peer into the eternal activities. The *Ecstatic Couplets* allow us glimpses into the Gopi-Krishna *lila*. We begin our devotional story with the song of one very determined Gopi, who sings about the profound effects the sound of Lord Krishna's flute had upon some of the wives of the gods.



The Ecstatic Couplets

The Goddesses

Bhagavata Slokas 2-3 (6:00 A.M.-7:00 A.M.)

O Gopis! When Mukunda, the Lord of Liberation,
Rests His left cheek on His left shoulder,
He raises His right eyebrow
And places the flute on His lower lip.
He then gently runs His fingers
Along its path of holes and plays enchantingly.

When the wives of the gods, the *devis*,
Who are coursing through the sky
In their celestial chariots with their perfected husbands,
Hear Krishna's call, they become spellbound.
They dedicate their minds and hearts to the path of love,
Experiencing shame as the ties
At their waists loosen.
They are distraught and swoon.

Subodhini: The Granter of Exquisite Awareness

The Gopi singing here has attained the joy of Krishna's worship. She comprehends the flute's call, Sri Krishna's *venunada*, and because women are foremost in devotion, the wives of the gods are mentioned first. She explains:

"Just see! The moment my Beloved starts to play the flute, the goddesses who cruise the sky in celestial chariots faint. The sound of Sri Krishna's flute is fivefold, depending on the way He holds it.

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When the flute is held to the left,
It awakens passion in women.
When it is held to the right,
It awakens passion in both men and women.
It awakens passion in the gods
When it is raised upward.
When held downward
It creates passion in the birds and the beasts.
When held straight it awakens everything,
Be it conscious or unconscious.

"To awaken the wives of the gods, Hari holds the flute to the left. The question arises: 'Since the goddesses are superior to humans, how can a sound coming from the human realm infatuate them?'

"O friends! Understand that Lord Krishna not only played the flute but also raised His eyebrow. That eyebrow is said to be 'the abode of the creator Brahma.' If His raised eyebrow can bring forth creation, then what can be said of its effect upon a few goddesses? Krishna's *lila* play is divine theater. His every movement brings enthusiasm and fills me with the joys of devotion, with *bhava*. When my Hari puts His left cheek to His left shoulder and then raises His right eyebrow, He becomes spellbinding!

"Now, concerning that flute. When He placed it on His lower lip, the abode of yearning, it did not confer supreme joy upon any goddess in Heaven—it merely aroused their passions. When they heard the flute, they experienced the anguish of separation but could not imbibe the bliss of God's *lila*. If my Beloved had only applied a bit more pressure to the holes when He played, the result could have been different. But that is not what He did. Instead, Sri Krishna gently placed His fingers along the length of the flute and played a gentle song. For nectar to arise, the flute must first



The Ecstatic Couplets

Three hours in the cows
And three hours in the grass.

"We praise our Beloved at every hour. His necklacelike smile holds unequalled nectar. When He smiles, His splendid teeth look like an incomparable string of pearls about to burst, interspersed between the rubies that are Krishna's lips. The beauty of Sri Krishna's smile enchants the land of Vrindavan and all her residents. Everyone and everything is enraptured by Hari.

"Krishna's laugh, His divine *maya*, is enchanting. His teeth are actually the various elements of love. It is amazing that love and enchantment can appear in a single place and create *bhakti*, pure devotion.

When love appears alone,
Without enchantment, it grants liberation,
But that actually interferes with
God's worldly playground.

Spellbinding love allows God's *lila* to arise here!

My Beloved's necklacelike smile transforms practitioners.
It establishes love and enchantment in their world
And transforms their attachments
To the world into affinities for Hari.

"In this world, attachments arise to family members and to wealth. Lakshmi is the goddess of wealth and resides as a permanent lightning bolt upon my Beloved's chest, enlivening love and enchantment in the longing soul. Sri Krishna shifts the attachments of his *bhaktas*, his blessed followers, from the world to Himself in two amazing ways:



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With His smile, lovely as a necklace,
And with a stationary Lakshmi lightning bolt
That shines on His chest.

"Now, consider: implied truth is comprehended when you listen with insight by the grace of God. For this reason, some aspects of Sri Krishna's *lila* are not explained here. When you see it, there can no longer be any doubt. The sages reveal their visions in words. They teach us to look always for the implied divine meaning and explain, 'You cannot question that which has been directly revealed to you.' We order creation according to our perceptions, and what is true can never be contradicted. I see the Supreme Lord as the son of Nanda, beloved Krishna. He arrives in person before those who burn with separation from Him and affords them blissful relief.

A person in distress seeks the blessings of a great one,
But that great one never stirs.

Yet Hari comes and appears to the spiritually afflicted
And in so doing, contradicts His nature.

"My Beloved arrives before me, and when He tilts the flute downward, the necklace resting upon His chest looks like His smile. At that moment, sheer wonder, love, and enchantment arise in His necklace. His *srivatsa* mark, His Lakshmi sign, is a glowing line of hair that flows down the center of His chest. It brings forth steadfast love and wisdom in the lover of God. The Beloved increases love and *bhava* for the sake of our devotional prosperity and does so by playing the flute in very special ways.

"I mentioned the cows and other animals of Vrindavan so you could grasp the *lila*. Still, one might ask, 'Can a stray animal really be attracted to the sound of Sri Krishna's



The Ecstatic Couplets

flute?" Just look! Here in Vrindavan, He mesmerizes entire herds of animals! Everyone becomes divinely intrigued when they hear the amazing call.

When anyone who breathes
Is attracted from within to His call,
When Hari can stop the movements
Of cows and other animals,
Then imagine what He can do
To helpless souls like us?

"The bull, with its big hump, wanders intoxicated, its mind stolen. The deer, cows, and other animals from the town and the forest mingle. All their hearts have also been swindled by Krishna's flute, and He is not even before them! He is playing somewhere off at a distance. What more to say? They cannot even approach Him; the flute's call has made herds of animals stand motionless! Although there is grass in their mouths, they neither chew nor swallow. They are so steeped in the devotional state that all their functions have come to a halt in order to hear the call. The song of Sri Krishna's flute has covered the forests of Braja; it has penetrated every pore of even the animals there. They are motionless and look like they are part of a painting. This is even more amazing to us than what happened to the wives of the gods who fainted when they heard the flute's song."

Now, another Gopi singer, who is a mixture of *rajas* and *tamas* attributes, reveals how Sri Krishna's flute causes longing even in insentient rivers.

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The Rivers

Bhagavata Slokas 6-7 (8:00-9:00 A.M.)

Ali! O friend! Sometimes when
Mukunda is with brother Balaram,
He adorns Himself with a crown of peacock feathers
And appears like a wrestler.
His body is adorned with mineral paint
And tender leaves.
When He calls out to His cows and cow lads,
The rivers of Vrindavan
Desire the dust of His lotus feet,
Which moves with the wind.
Their flow pauses, but they, like us,
Are devoid of enough merit to meet Krishna.
Their waves become arms, trembling with love, and
Their waters are perfectly still.

Subodhini: The Granter of Exquisite Awareness

"Our Krishna first possessed the goddesses, and then He possessed the cows and other animals of Braja. Now, through His *lila*, He possesses the greatest collection of nectars—the rivers of Vrindavan. We can understand how the actions of conscious beings may be interrupted—during sleep or when one faints—but rivers never pause, their movements are continuous. The waters in great rivers flow without interruption and will traverse any obstacle, but the song of the flute halts even their flow!



The Ecstatic Couplets

"Krishna plays while adorned with a cluster of peacock feathers. Designs of lotus petals are painted on His body with dye made from the red chalk found in the Vrindavan forests. Leaves and lotuses are tied around Him, giving Him the appearance of a crowned wrestler. Hari is posing and acting. His performance is nectar in motion. The intimate mood arises with His potent *lila* actions. His call attracts even the rivers!"

In Vrindavan there is a grand festival
Full of aspirations,
And Hari's commanding love weds the Gopis.
Krishna is with power;
He is with His brother Balaram.

The Gopi calls her friend "Ali." The name conveys the strength that is needed to be with Lord Krishna, more dominant than a billion love gods. Although the *lila* is secret, this yogini of love sees it clearly, so there is no inaccuracy in what she sings. Before she sang this verse, she must have seen beloved Krishna when she went to the river on the pretext of taking a bath. There, she brought the necessary ingredients and reflected:

"Sometimes my Beloved delights with His cow-lad friends, but He will also enjoy me and my offerings. This *lila* resides in the eternal locus of Vaikuntha but now appears in this world, in the forests of Vrindavan, directly before me.

It is known and tasted with devotional powers.
Sri Krishna is with the goddess of splendor.
The cow lads may have Him during the day
But we have Him at night!



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"Our songs are private, soulful secrets. After Krishna plays with us, He calls the cows with a voice that sounds like His flute. He beckons them because:

He is Mukunda, the granter of liberation.
Liberation is to see God,
To imbibe Him with every sense.

"When the Blessed One fills a person with His *rasa*, with His nectar, liberation becomes devotional. Cows and other animals have no expertise in spiritual discipline—after all, they are beasts! Yet He calls them in such a way that they become enlightened and establishes in them His own nectar self. This makes them know Him. Everything takes place because God wills it.

The inner meaning of the word *cow* is to roam.
The inner meaning of the word *river* is to flow.

"The rivers have learned from the cows. Their deep-seated desires halted their flow the moment they heard the flute. No one is capable of transgressing the decree of the Blessed Lord.

The rivers in Vrindavan have the
Yearnings of a pure-hearted follower.
Their husband is the ocean,
Yet they desire Krishna as their true spouse.
To attain Him they covet the dust
That has touched His lotus feet.
That sacred dust is the solution to
Their devotional dilemma.
The rivers hope that the wind will carry it to them.
The wind aspires to cool those rivers.



The Ecstatic Couplets

"Hari is found through contact with an exalted devotional practitioner filled with God's essence. It is profoundly significant that the rivers desire the wind's association, for the wind is an accomplished Krishna follower. The rivers have ambitions for that wind from a great distance. Rivers are goddesses. Their aspirations involve passion. That is how the Kalindi river goddess secured Sri Krishna as her husband in the Dwarka *lila*. She simply desired Him. We Gopis, like those rivers, are unfortunate. We are devoid of worth and experience Hari only within. If our merit were greater, we would immediately become cows or cow lads during the day and Krishna's women at night.

Only when you are *lila* worthy is there *lila* entrance.

"We understand the rivers' deep-rooted desires. We know what they are going through! Our condition is common—we both lack *lila* merit! The Vrindavan rivers have pure *bhava*. They are full of love. It fills their hearts and is demonstrated in their waves, which have become their arms and now tremble from the aftermath of their devotion."

They tremble from love of God,
And not from the wind.

Their waves search for the Beloved and then
Break upon the shore of intense yearnings.

Hari's separation has made them absolutely still.

The last three couplets were sung by Gopis filled with divine passion, a *vaijas* attribute. The next three couplets are praises sung by Gopis with predominantly pure *sattva* qualities. They describe in the authentic mood of devotion

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the various perceptions and reactions that arise in Vrindavan.

For the Gopis who are established
In the purity of *sattva*,

Hari appears to them in a *sattva* way and thus
Enables them to understand and taste God.

The *sattva* Gopis sing of the *sattva* trees and creepers, the *sattva* birds, and the *sattva* clouds. The *sattva* Gopis are constrained into God through the virtue of *sattva* (purity). In their *sattva* Vrindavan, Krishna's *sattva* creations are everywhere, and the *sattva* Gopis reveal the repercussions. The call of Sri Krishna's flute now creates divine awareness in the trees, creepers, birds, and clouds, filling them with delight. First, the trees and the creepers in the *sattva* world of Vrindavan are described by a *sattva* Gopi.

They are Vaishnavas,
Accomplished souls devoted exclusively to Hari.
The nectar of love of God wells within them.

The *sattva* Gopis reveal their rising tide of devotional nectar when Sri Krishna picks up His flute and plays in order to create a perfect *sattva* reaction in His chosen ones. In the world of *lila*, realization is fashioned according to the players' distinct spiritual natures.

The first Gopi praises Krishna Vedicly,
The second Gopi glorifies Him with devotion,
The third Gopi describes Him as worldly.



The Trees

Bhagavata Slokas 8-9 (9:00-10:00 A.M.)

His boldness has been well described

By His followers—

Krishna is like the primal Narayan

Constantly joined with Lakshmi.

He wanders the forests and hillsides of Vrindavan

And calls out to the cows.

Then the Vrindavan creepers and trees

Become saturated with Lord Vishnu.

Full of flowers and fruits,

They humbly bow with their burden.

Their bodies trill with love,

They exude nectar.

Subodhini: The Granter of Exquisite Awareness

The blessed Gopi sings in a devotional mood. Her service aims to please.

She sings of Krishna's divine potency—

Of His gestures and movements.

The Beloved's praise is exalted. His intimate companions glorify Him, calling Him both the creator and the destroyer. They sing of Him as the Supreme Being; they call Him Narayan. Their praise is Vedic and full of devotion. When Hari's companions measure His greatness, they describe Him as Adipurusha, the Primal One.



The Primal One is constantly brilliant.

His splendor is Sri Lakshmi.

She constantly resides with Him and never strays.

God's activities appear worldly but are actually divine.

Hari is also a forest wanderer

Filled with truth and replete with response.

The Beloved fills everything in Vrindavan with divine reactions. They are there—in the trees, in the vines, and in the Gopis. As He enters the Vrindavan forests, He is immersed in His own nectar; the entire locus of Vrindavan is inundated with bliss. Anyone who can reach God's playground meets with a divine response.

Sri Krishna establishes Himself there, in the pure realm. Love arises in Vrindavan because the Beloved endows it with nourishing and stimulating elements while He herds the cows through the glades. He goes from the steep Govardhan Hill to the flat lands and then cries out to the cows, but those calls are really meant for the Gopis and contain secret messages. Lord Krishna's call to His *bhaktas* is never worldly and always informs correctly.

His flute's call arises from a distance and

Enters the vines and trees of Vrindavan.

It divulges His secret rendezvous with the Gopis.

Everyone and everything feels the effect of the Beloved's dalliance as He invites them with a call from His flute. At that moment even the trees exude nectar. Amazing! Creation gushing with elixir! When the world is filled with God's essence, the love yoginis recognize their names and the message from Lord Krishna's cow calls! When creation is filled with elixir, they understand from the trees and the vines where and when their rendezvous with the Beloved will occur.



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The Gopi explains: "The vines of the forest are intimate with us. When Sri Krishna calls out to His cows, He is really calling out to us. To perfect the *lila* enjoyment, Hari establishes His own bliss in the trees and vines of Vrindavan. As I stand among these trees and vines, I feel like I am in a blissful congregation of male and female practitioners, all of whom who all offer their finest for the Beloved's enjoyment.

"Knowledge, truth, consciousness, and spiritual engagement are part of a gradual process that arises when God enters a blessed one. This divine condition occurs within beings capable of emotion and is never experienced by insentient things like trees and vines. But in Vrindavan, even trees can express *lila* feelings because Lord Vishnu has appeared in them and expressed Himself in them. Hari permeates them, and now those trees communicate to me the Blessed Lord's divine nature.

They are endowed with five great virtues:
Abundance, charity, compassion, tolerance, and devotion.

"When the blessed power of action arises within those trees, they become heavy with fruits and flowers. Wherever Hari enters, there is a prize. Blossoming flowers fill their branches, and then comes the supreme reward—the appearance of bountiful fruits. The fruits and flowers, so useful in Hari's *lila*, make their branches heavy, and they hang low with humility. You could question whether their branches bend from the weight of their fruits and flowers, but that is not the real reason.

Humility is the cardinal cause
That makes their branches,
Full of fruits and flowers,
Bow humbly to the ground.

The Yugal Gita



"Because of the great delight they feel from the Beloved's presence, they tremble—an effect of *lila* awareness. Only ecstatic lovers can experience the thrill of devotional love so intensely that it makes the hairs on their bodies stand on end. The call of the flute makes those trees and vines robust and green. They become filled with love and their bliss flows into the world. Their capacity for knowledge is revealed in their God consciousness. The unqualified simply will not understand how Sri Krishna's nectar has drenched Vrindavan—how everyone and everything takes part in the blessed *lila*. Divine reactions to Lord Krishna's flute arise everywhere."

Now, a totally pure Gopi (*sattva* mixed with *sattva*) reveals another episode about Sri Krishna's flute. She speaks of the Vrindavan birds, which previously were meditative sages. They now taste Hari's nectar. She describes the *lila* in a devotional tone.

Hari *bhava* does not arise in the birds
Merely from their song.
It emerges in their souls—
They attain it through the sound and form of God.

The mind wanders, yet these birds attain control and
perfection in their worship.



The Birds

Bhagavata Slokas 10-11 (10:00-11:00 A.M.)

Krishna is the most worthy to behold,
The zenith of all beauty.

He is surrounded by swarms

Of intoxicated black bees,

All drunk with the divine fragrance of
The tulasi leaves adorning His forest garland.

He reveres their loud buzzing song

And honors them with a call of the flute.

Then the cranes, swans, and other birds
In the lakes of Braja seek proximity to Hari,
Their minds captured by the beautiful song.
They worship Him with concentration.

Alas! Their eyes are closed;
They are silent.

Subodhini: The Granter of Exquisite Awareness

The Gopi explains: "Sri Krishna is the supreme sight. He is simply the most handsome! The birds of Braja are able to recognize His lovely form, for their own foremost attribute is beauty.

Krishna's praise benefits His own souls
As well as Himself.

"My Beloved is compassionate and does not count the sins or shortcomings of His followers or take offense when



the black bees hover and buzz loudly near His face. Sri Krishna honors their song and plays His flute in harmony with them, imitating their sound. They are intoxicated with the divine aroma of the tulasi (sacred basil) leaves in Lord Krishna's forest garland. It contains the nectar of the intimate *lila* and inspires them to sing an extended song.

"Among creatures, black bees are often seen as insignificant, but the ones who buzz near God are very special. They are called *alis*, and even though it is not proper to be inebriated, Krishna respects them because they are drunk with the divine scent of tulasi leaves, which is remarkable, considering that tulasi does not contain the intoxicating fragrance of a flower! When they land on His garland, He does not shoo them away. He addresses them in a special way so that they do not harass Him.

"The black bees can praise Sri Krishna only after they taste the *rasa* of the tulasi leaves in His forest garland. Without taste, nothing is possible. If there is no *rasa*, there is no song. The sacred text reveals . . .

Like the fragrance of a blossoming tree
Travels great distances,
So do the good karmas of men.

"Like aroma, fame travels great distances. Sri Krishna's forest garland imbibes His prominence and acquires great fame. The blessed tulasi leaves laced into Hari's garland are beyond worldly virtue. Tulasi is full of devotion, the very form of *bhakti*, and much loved by Sri Krishna. She is filled with so much divine aroma that she makes you forget everything else. That is exactly what happens to the black bees. When they become intoxicated with the fragrance of those tulasi leaves, they forget their bee world and become attached solely to Krishna's. Not only do they forget their



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own forms, but they also forget that Lord Krishna is God and replete with divine virtues. This makes them fearless—able to approach Krishna in a way they never would have dared if they viewed Him as God. They come very close to Him, buzzing a long song. It is the only thing they know how to offer, so Hari lovingly honors and accepts them.

Fragrance is connected to the earth;

Tulasi's aroma is found here and not in heaven.

"Tulasi's fragrance is described as *diriya*, or divine. *Diriya* also means divine dalliance. The divine smell of tulasi that arises in the world contains within its subtle aroma the secrets of Krishna's love plays with the Gopis. Her fragrance is known only by those who are intimately engaged with the Vrindavan *lila* on the earth. The fragrance of the tulasi grants those black bees *lila* awareness. They experience the movement of Hari's *lilas* and then buzz their unique song with exhilaration. As soon as our Beloved hears it, He is inspired and sounds His flute. Truly, those black bees are a species apart. They are extraordinary enjoyers and fully imbibe God's nectar. An exalted clan like those *ali* black bees has nine virtues:

Good behavior, humility, knowledge,
Pilgrimage, divine vision, faith,
Proper livelihood, austerity, and generosity.

The word *ali* also means:

Where nectar never stops flowing,
Where nectar is never exhausted,
Where nectar is never overthrown.

The word *ali* also refers to us, the Gopis.

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"In Sri Krishna's *lila*, nectar is hidden and needs to be protected. Sri Krishna reveals, 'I adore what is hidden.' What is beloved by Hari is kept confidential. In our *Yugal Gita*, Sri Krishna nourishes the devotional essence, and in the process everything becomes increasingly divine but must also remain confidential, for it is said . . .

If you display your elixir, it disappears.

"Divinities love secrecy. This type of love cannot be understood by everyone, and besides, only Sri Krishna can contain the joy of the black bees' song! If God respects those drunken, loud buzzing bees, then there is certainly nothing wrong with Him honoring the cranes that reside in the lakes of Braja. They are totally filled with His blissful presence.

They are connoisseurs of devotion,
Accomplished souls who can separate milk from water
And poison from nectar.

"The birds of Vrindavan love to fly. They favor their current bird forms over their previous male-sage forms because as birds they are more eligible for pure devotion. Look! Their minds and hearts have been stolen by the bewitching sound of the flute.

This song of God has only one purpose:
To fill blessed souls with nectar.
It pillages their minds.

"Those blessed birds all lovingly worship Hari. They meander and meditate upon the immutable form of God that lies hidden deep within their hearts. Rather than follow the path of knowledge, they desire only to please and serve



Lord Krishna with devotion. The Blessed One recognizes their devotion and calls out to them. Those birds are superior to the buzzing black bees—they have attained mastery over the wandering tendencies of their minds and therefore can hear the flute properly. Know that Lord Krishna's true adoration will never arise in the minds and hearts of those who are mentally distraught.

"When we observe those birds, which are devoid of outward engagements, we understand their great fortune. As they close their eyes and remain silent, their worship is exalted and totally absorbed into God's song. They are liberated from other distractions. We delight in seeing them. Those blessed birds place importance upon God's sound. They close their eyes so that they can concentrate upon His enchanting tone and become absorbed into Sri Krishna's nectar. It swindles their minds and hearts and puts them in the exalted state of *nirrodha*, constrained by Krishna into Krishna. They are not intoxicated like those loud black bees! Those sage birds remain silent, constantly absorbed in *bhava*."

But the thing that distresses us is that
Even though they had the great desire,
They did not behold our beautiful Krishna
Because they chose to close their eyes.

Now, in the middle of the day, a Gopi describes, from a pure and obstinate perspective (*sattva tamas*), the *bhava* that arises when a cloud hears Sri Krishna's flute.



The Cloud

Bhagavata Slokas 12-13 (11:00 P.M.—Noon)

O goddesses of Vrindavan!
Krishna is with His brother Balaram,
Adorned with floral earrings.
Brimming with joy,
He wanders the peaks of the Govardhan Hill,
Filling the world with a song from His flute.

As He enraptures everyone,
A cloud, afraid of violation,
Quietly thunders in harmony with His song.
Knowing the Great One to be a partner of the heart,
The cloud showers flowers
And shades Hari with his umbrella-like body.

Subodhini: The Granter of Exquisite Awareness

"O fellow Gopis, you are Vrindavan divinities and are capable of understanding my *lila* narration. That cloud hovering above our Beloved, though concerned that he has risen above God, sees that Hari is his true friend and comforts Him with a soulful dedication of his essence in the form of gentle drops of rain. That cloud lives for God's enjoyment and removes the sufferings of Hari, who eradicates the anguish of all beings. Sri Krishna's flute creates nectar everywhere and inspires the cloud to shun all worldly virtues.



The Ecstatic Couplets

That cloud is filled with luster, water, and haze
And has our Beloved's hue.

"For illumination, hear the four facets of *lila*. First . . .

Krishna's ability to create *lila* arises from His *kriya shakti*,
His divine power of action.

"Our Beloved is with His older brother, Balaram, the
personification of action. He protects the *lila* engagements,
which are even greater than acts of creation!

"Our Beloved's second special attribute is His ear
ornaments made of flowers. They quiver with dalliance and
flow with a fame that is spread by words and heard by ears.
God's ears are the ten directions and cover all space.

"The third point is Sri Krishna's joy and desire, which
unite with the *lila* and make it appealing.

Not only is Hari joyful, but
He fills everyone and everything with bliss.

"His fourth excellent characteristic is the manner in
which He plays. He wanders on mountaintops that embrace
the earth. The song of His flute fills those summits. Its
resounding pitch is profound and deeper than the rumble
of any cloud. The flute's echo engulfs Braja and the rest of
the *lila* world.

"When that cloud started to rise above the Great One,
he pondered, 'Going above God is a violation.' But when
the cloud beheld Sri Krishna's form, swarthy as a rain-filled
cloud, he understood that the Beloved was the life breath
of the world as well as his closest friend. It was then that
the cloud was inspired to shower flowers and establish
God's kingdom on earth by providing my Beloved with a

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royal canopy. Then that cloud made the final offering of the
soul by expanding his form and providing all of Krishna's
lila with shade—an act of divine service!"

These wonderful descriptions of Sri Krishna's *lila* are
revealed in the *Srimad Bhagavatam*, the crown of all the
Vedic scriptures. It verifies the exalted nature of Lord
Krishna's actions, form, and virtues. The next three couplets
reveal how doubt, enchantment, and total renunciation
arise from the call of Sri Krishna's flute, which confounds
even Brahma and Lord Shiva. The most devotionally
qualified *tamas* Gopis sing these three couplets. The *tamas*
element, when connected to the mundane, is associated with
ignorance, but when joined to Sri Krishna's *lila*, *tamas*
becomes divine and makes the Gopis' devotion to God very
persistent. A one-pointed *tamas* Gopi first sings about the
call of the flute and the flute player, Krishna, who enchants
the divinities. Because she sings before Krishna's mother,
Yashoda, her song contains no intimate discussion. Then,
another yogini of love, who is a personification of the Sruti
texts, experiences perfect enchantment. She is followed a
Gopi who sings about the deer of Vrindavan and their
renunciation. All the Gopis are adamant lovers.



The Ecstatic Couplets

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ignorance, but when joined to Sri Krishna's *lila*, *tamas*
becomes divine and makes the Gopis' devotion to God very
persistent. A one-pointed *tamas* Gopi first sings about the
call of the flute and the flute player, Krishna, who enchants
the divinities. Because she sings before Krishna's mother,
Yashoda, her song contains no intimate discussion. Then,
another yogini of love, who is a personification of the Sruiti
texts, experiences perfect enchantment. She is followed a
Gopi who sings about the deer of Vrindavan and their
renunciation. All the Gopis are adamant lovers.



The Gods

Bhagavata Slokas 14-15 (Noon-1:00 P.M.)

O good-hearted Mother Yashoda!
When your son, Krishna, who knows so well
The various wanderings of the cow lads,
Places the flute that He has taught
Himself to play on His lower lip,

Red as a bimba fruit
And lustrous like the sun,
He produces many tones.

In the middle of the day, the lords of the gods—

Brahma, Shiva, and Indra—

Tilt their heads in the direction of the sound.

When those seers are unable to discern

The exact nature and essence of the tone,

They become dazed and depressed.

Subodhini: Granter of Exquisite Awareness

A *tamas* Gopi begins, "A mortal may not understand something that arises either unexpectedly or from a divine source, but how can the creator, Brahma, not understand the flute when it is explained in scriptures he spoke? How could the maker of this world not comprehend the call of Sri Krishna's flute when it arose in a world he created? How can fingers pressing down on holes burned into a bamboo reed create tones beyond the grasp of the divinities?"

"The answer to this riddle is that Lord Krishna taught Himself how to play the flute, so its tone is totally unique,



unlike any sound that arises within Brahma's material creations.

Krishna's flute song is the eternal sound of God.

The creator, Brahma, appears in the realm of time.

"Brahma cannot even follow Krishna's Gopa cow lads, for they are not a subject of his Vedas. Omniscient Krishna knows all about their wanderings; He sees exactly what they are up to and protects their divine senses. The Vrindavan *lila* arises in a sphere beyond Brahma's grasp and jurisdiction. Shiva, Brahma, and Indra reign over past, present, and future as well as over morning, midday, and afternoon, but what can they understand of Sri Krishna's *lila*, as it occurs during immeasurable time? Even Mother Yashoda, the best of women, cannot fathom it.

"Brahma, the *rajas* creator; Shiva, the *tamas* destroyer; and Indra, the *sattva* preserver are all illuminated by Hari, but they do not understand the source of their own illumination and cannot even begin to comprehend Lord Krishna's lower lip, red as a bimba fruit and full of yearning.

Only Hari's followers who remain above
The three material virtues can grasp the call.

"Brahma, Shiva, and Indra are seers, poets, and very conversant with music. Indra is lord of the three worlds and is engaged in listening to the music that fills his heavenly abode. Shiva is the author of the scripture that reveals the nature of sound, while Brahma is guru to them both and is called the 'head of the gods.' When they cannot fathom God's song, they lower their necks in humility and tilt their heads toward the call. They know they have encountered something greater than themselves and literally bow in



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every direction. They are dazed and enchanted while those who grasp the melody attain the nectars of loving devotion."

Now, a persistent (*tamas*) Gopi mixed with some purity (*sattva*) tells her story.

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The Gopis

Bhagavata Slokas 16-17 (1:00-2:00 P.M.)

With His lotus feet, which are distinguished by the beautiful, Amazing markings of a flag, thunderbolt, and lotus, Beloved Krishna relieves the land of Vrindavan, Which has been trodden upon by the hooves of the cows. Krishna's gait is like that of a mighty bull As He comes to us, playing the flute.

With a love-filled glance,
His call kindles desire, and as our hearts
Are offered to the love god
We become dazed, unaware of our hair and garments.
Our movements come to a halt
And we just stand there, like trees!

Subodhini: The Granter of Exquisite Awareness

The Gopi begins: "Enough of these other Gopis' tales! Now listen to my narration of the *lila*. When beloved Krishna sounds the flute, we become totally still—some Gopis even faint!

That flute has appeared for us.
We can tell by its movements
As well as from our own experiences.
Otherwise, how could so much nectar arise in us!

"Wherever the land of Vrindavan has been disturbed by the cows' hooves, Krishna heals both its worldly and



The Ecstatic Couplets

divine pains with the lovely gentle movement of His lotus feet, distinguished by a flag, thunderbolt, and lotus.

The flag removes ignorance, the thunderbolt purifies, The cool lotus relieves suffering and grants devotion.

"Our Beloved has come here for the sake of the land of Vrindavan, for His cows, and, of course, primarily for us. His lilted gait resembles that of the mighty bull that removes the suffering of all the cows. When Lord Krishna plays the flute, passion wells within us; when struck by force of His loving glance, our desires surge and we become unaware of anything, including inner knowledge. Do not confuse this state with slumber: we are spiritually awakened by God's call, but that makes us unaware of our hair and garments—two things women rarely forget!"

Now, hear from a third, determined (*tamas*) Gopi, who sings about what happened to the deer.



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The Deer

Bhagavata Slokas 18-19 (2:00-3:00 P.M.)

Sri Krishna counts the cows on a jewel rosary.
He is adorned with a garland full of tulasi leaves.
He adores her fragrance as He places His arm
On the shoulder of a beloved companion.

Whenever Lord Krishna sang, the deer,
The wives of the black antelope,
Heard the call and became mesmerized.
They approached our Beloved,
Whose qualities are limitless
As drops in the ocean.

The deer are like we are—
Liberated from the hankerings of a worldly life.

Subodhini: The Granter of Exquisite Awareness

The Gopi begins: "The jewels that Sri Krishna wears around His neck are really the divine *lila* forms of His cows, and they are also reminders of His beloveds. He uses the jeweled necklace to keep track of the cows that are established in God and liberated from illusion. Like us, those Vrindavan deer contain the rare dhama of love. They are free from the webs of worldly illusion.

"When our Krishna lifts village cows to the devotional level, then there is no question that He will also liberate the animals of the forest; they live even farther away from the mundane world of domesticated animals.



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Our Krishna loves dark blue, the color of bliss.

He savors the touch of enlightened women

And favors the sound of the flute.

He relishes butter, the nectar of the cows

Who have heard His flute.

Hari enjoys the scent of tulasi leaves,

Also appreciated by pure-minded souls.

"The Vrindavan deer wonder, 'When will we become Krishna's beloveds? When will He keep us close like those tulasi leaves? When will He accept our virtues and wear them around His neck?'

"The deer are the wives of the Krishna *sars*, the black antelopes. They are totally focused on the *sar*, or essence, of Krishna. They exist for Sri Krishna's loving service. The Krishna black antelopes are praised in the Vedas . . .

Live where the black antelope roams,
Perform sacrifice where the black antelope resides.

"According to one of Panini's rules of grammar, the expression of a profound desire, even expressed in the past tense, can convey the sense of a future longing. So when I say 'Whenever Lord Krishna sang,' I am really talking about our profound desires for the Blessed Lord to call out to us again. Wherever the dharma of loving *seva* reigns, He always provides.

"Those deer aspire to lovingly worship Hari the way we do. They are so absorbed in that pursuit that they no longer remember they are deer! The song of Hari's flute is remarkable and enchanting. Its echo steals the mind. This special tone of the flute is called *raava* in Sanskrit:

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Ra contains the seed of fire.

Va holds the seed of nectar.

"When the deer hear the *raava*, the sound of Hari's flute, the fire of divine separation (*ra*) arises in them and then they are showered with nectar (*va*). They imbibe the divine *raava* and are mesmerized. Captivated by the sound, they realize their positions in God's playground. It draws them close to Krishna and they sit near Him, determined and obsessed like a person who has taken a vow to fast until death. Those deer are like us: totally engaged with Krishna. He glances at them with the same loving mood with which He looks at us! They have attained the Gopis' devotion!

"One might question how a wife could go to another man's home and sit close to him, but understand: these deer are the spouses, the Krishna *sars*, the wives of Krishna's essence. They are His better halves. From simply hearing the flute's call they became absorbed into God. Their experience was so profound that it inspired their husbands, the Krishna black antelopes, to wander toward Lord Krishna's presence.

"While their worldly black antelope husbands may have a virtue or two, our beloved Krishna's virtues are as numerous as drops of water in the ocean. Wherever He wandered, the deer followed Him and became liberated from worldly bondage, leaving behind all intentions of ever returning to their mundane deer lives."

Up to this point, nine types of Sri Krishna's flutes calls have been described by the various *tamas*, *rajas*, and *sattva* Gopis. The next three couplets are sung by Gopis who are *nirguna*—that is, beyond all qualities. *Tamas*, *rajas*, and *sattva* qualities cannot prevail in them. In the next couplet, the Gopi explains, in the presence of Mother Yashoda, how Hari brings the world under His control with the call of His flute.



Krishna

Bhagavata Slokas 20-21 (3:00-4:00 P.M.)

Sinless Yashoda,

Your darling boy, the son of Nanda,

Wears a jasmine garland and His attire is stunning.

He is surrounded by cows and cow lads

And affords pleasure to those who love Him.

He plays in and by the Yamuna River.

Pleasant soft winds waft along her banks,
Fragrant with the breath of sandalwood.

Those breezes offer Hari respect

While a host of gods and celestial musicians

Surrounds Him, playing instruments,

Singing and making offerings.

Subodhini: The Granter of Exquisite Awareness

A transcendent Gopi begins, "Yashoda! When Sri Krishna sports by the Yamuna River, He plays, as before, His divine flute. He will play it again. After His song arises, the gods gather around Him. When it is very hot, the cows and the cow lads like to go into the Yamuna River. There, your Hari frolics with the Gopas and bathes the cows.

His flute playing is very beneficial; it enhances this *lila*.
Wherever there is discord, it brings balance and peace.

"Now, listen to my description of what Sri Krishna is wearing. Although it is understandable that Krishna would



be wearing garments and jewels, how could a flower garland that He put on in the morning look so fresh in the afternoon? It is because His attire is simply stunning. In the morning, after He arrived in the forests of Vrindavan, He put on a fresh garland of jasmine flowers. Garlands are of many types and worn in many different places. He clad Himself in such a way that when we saw Him, we laughed. He brings forth the nectar of humor in all of us."

The Gopi steps away from Mother Yashoda and begins to speak of her darling. "My beloved Krishna creates *lila* in the world. For the sake of sheer play, He has become the son of the pure and innocent Nanda Baba. I call Krishna's mother, Yashoda, 'sinless,' for she has no anger and holds nothing against us Gopis for loving her son. She believes in us and dotes over Him like a loving cow takes care of her newborn calf.

"But Yashoda is not aware of the sweet romance we Gopis share with exalted Krishna. If she could recognize Her son's divinity, then she would not have tied Him to that mortar when He fed dairy products to the monkeys! We Gopis recognize His salient virtues.

He will play with anyone who is filled with love
According to the way they adore Him.

"To Yashoda, He is a mere child, while for us, the yoginis of love, He is the Beloved. Every *lila* is triggered by love. When there is attachment to the loving *lila*, I call it 'dalliance.' The Blessed One plays in three ways:

He plays in the water
He plays when He dances
And when He plays the flute.



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"If playful conditions did not exist, there would not only be no use for instruments but the *lila* itself would not arise. In this play it is necessary for those who possess knowledge to be brought under control. Wind creates knowledge. Wind, as *pran*, brings forth wisdom, and the gods are the foundation of wind. Among the assemblage of gods, the celestial singers, the *gandharvas*, are the ones intent upon making their knowledge manifest in the world. For this reason, they are referred to as the most distinguished of the gods. I first mentioned the wind, because it is the cause.

The wind wafts gently, it is agreeable.
The wind blows gently along Sri Yamuna's banks.

"The wind is cool and fragrant because it has passed through sandalwood forests. It has been described as blowing from the southern groves. The breeze is also cool and agreeable because it has touched the sandalwood paste and with which the Blessed One has anointed His body. Anyone who comes into contact with that breeze attains devotion for Him.

"The breeze pays God reverence with its threefold virtues of being gentle, fragrant, and cool and wafts under His total control while a host of gods and celestial singers praises the *lila*. They are not only excellent singers, but they are also profound practitioners who have gathered around Hari and adore Him.

They use instruments that are insentient (*tamas*).
They sing songs that are passionate (*rajas*).
They worship Hari with offerings that are pure (*sattva*).

"Whatever is required in the *lila* is performed for my Beloved's sake."

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The next two couplets are sung by transcendent Gopis. They describe only the *lilas* of Krishna Himself.





Lila

Bhagavata Slokas 22-23 (4:00-5:00 P.M.)

At the end of the day Sri Krishna, who adores the cows
And raised the Govardhan Hill to protect them,

Gathers His cattle wealth

And while heading home from the forest
Plays His flute as His companions praise His prominence
And the elders honor His lotus feet.

His garland is covered with dust raised by the cows,
And a festival arises in our eyes
As we behold the luster of His fatigue.

This moon, the king of the stars,
Who appeared from the womb of Devaki,
Arrives eager to bestow His blessing upon His dear ones.

Subodhini: The Granter of Exquisite Awareness

A Gopi begins, "Although we miss the Beloved's touch, we experience God's festival through our eyes. But when we do not see Him, all our senses are afflicted. But then, if Hari satisfied all our hearts' desires when He arrived from the forest, there would be no reason for Him to bestow further blessings. We are now certain that the Beloved is eager to grant us additional blessings!

The eyes' joyful festival is found externally in the world—



A spontaneous vision created for us by beloved Hari—
But the inner festival is found in the mind and heart.

"Because we also lack the inner festival, we are not fulfilled. Yet we know that everything unfolds in time and is not attained through effort.

It is grace when Hari guides the cows home and
Pure grace when He escorts
The congregation of our divine senses!

"If Govinda were concerned only with cows He would simply liberate them, but our clever Krishna plays in such a way that while herding cows He enables us to experience the joys of His inner *lila*. He has always protected and nourished devotion. He did so before by lifting the Govardhan Hill. Now night is approaching and it is no longer proper for cows to remain in the forest, so Govinda gathers them close to Him along with our priceless senses. He is planning another *lila*. As He wanders home, Sri Krishna sounds His flute to remove His fatigue and awaken Vrindavan. Through the *lila*, His own play, Krishna perfects His singing cow lads as well as us Gopis. The wise elders who also worship Him know that profound insight ushers the soul into His *seva*, His loving worship.

The cow lads sing of Krishna's *lila* at night,
While we sing of His glory during the day.

"If the cow lads did not praise God, they would not attain *nirodha*, the divine state in which the blessed soul is constrained by God, retained by Him. *Nirodha* makes the soul totally focused, and Sri Krishna knows what it takes to bring His dear ones to that blessed state. When you are



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in the state of *nirodha*, you see that even the Blessed Lord's fatigue is lustrous. We know that He has come to fulfill our hearts' desires. His *lila* constantly unfolds and supports every type of divine drama. The wise explain,

He is the benefactor and supports and accomplishes all.
When He is tired from the burden,
He places it on someone else and disappears.

"Lord Krishna's fatigue pleases us. It makes Him shine. Others may claim that an exhausted hero is not favorable for a ready woman, but for us even God's glimmering exhaustion is beneficial. It makes the Beloved move slowly and extends the blissful experience of beholding Him decked with a garland coated with the dust raised by the hooves of the cows. It brings incredible joy to our eyes. Only we Gopis can vanquish Krishna's fatigue, which never obstructs our desire to enjoy Him while our ecstatic chant grants us life's highest pursuits.

"Dust blown by the wind does not adhere firmly anywhere, while dust raised by the cows' unique split hooves does.

Dust raised by the cows is subtle wealth.
Exalted aspirations evolve when it is dispersed.

"Our Beloved's flower garland is covered with the dust from His cows. It is clear to us that if He had made love to another, His garland would be full of her sandalwood paste and perfume and certainly not covered with dust! The amount of dust on His garland also proves that our Krishna went out in the morning to herd His cows and stayed with them in the forest until late this afternoon. If He had gone to meet another lover in the middle of the day, that much

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dust could not have accumulated on His garland. And besides, if He had been with another, He certainly would not be wearing a garland—it gets in the way of lovemaking! The evidence is clear! Beloved Hari has arrived with only the desire to shower additional blessings upon us, His most cherished ones.

"The sage Panini says:

What the doer desires becomes the object of his action.

"Desire creates action, and we are the reason for Hari's arrival. Although He lifts all of Vrindavan to the state of perfection, He desires only the Gopis and appears to us alone. Our Krishna is a brilliant lover who is able to satisfy each beloved without impediment. Moonlike Krishna, the king of the stars, stands directly before us, revealing His scores of amazing *lilas*. His arrival is our liberation. He blesses everyone who has His association. He has appeared from Mother Devaki's womb.

Devaki also means the sky,
And Krishna has become its moon.

"Worldly afflictions strike the body, senses, and soul. Divine anguish is felt in the fire of God's separation. The moon removes all these miseries and showers delight. Lord Krishna appears as the *lila* moon, the lord of the stars, and rises from behind the eastern mountains. He is not only the husband of the constellations but also grants us soulful ecstasy.

"This moon's special virtue is that it can remove, from great distances, the afflictions of all. Moon Krishna is the lord and the husband of the sky. The stars are the moon's wives and, like us, reside very close to the Beloved. When



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Lord Krishna stands with us in our dance circle He is simply outstanding!"



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At the End of the Day
Bhagavata Slokas 24-25 (5:00—6:00 P.M.)

Sri Krishna wears a forest garland,
And while His eyes gleam with rapture
He offers respect to His intimate associations.
His face is bright like the jujube fruit,
His sweet cheeks reflect
His golden earrings.

Beloved Hari is the Lord of the Yadus
And enjoys like the king of the elephants.
At the end of the day my Lord of the night
Arrives with a beaming face
Sundering an endless day of affliction
For Braja and her cows.

Subodhini: The Granter of Exquisite Awareness

The final yogini of love begins, "This couplet reveals ten unique characteristics of the singular Krishna, whose flute-playing *lila* is governed by passionate moods. It increases my loving *bhava*. Where there is no devotion, there is no song.

"My Beloved's eyes gleam with rapturous intoxication because He revels in the absolute knowledge of His own joyful essence. As Sri Krishna returns from the forest He is overcome with the sweet memory of His countless dalliances with the multitude of Gopis. The blissful recollection makes Him oblivious of everything else. I know He is with no other. His eyes brim with a *lila* awareness that makes them dance.



The Ecstatic Couplets

"To keep me in my body, my Love returns from the forest and offers me just a hint of honor. If He showered me with attention, I would be overwhelmed with knowledge and that would absorb me into Brahman, making me forever forget my loving sense of individuality. My Beloved's regard is threefold:

It offers favor and self-respect and
Removes my annoyances in love.

"When the Beloved offers regard in moderation, my loving *bhava* toward Him will not be scrutinized by others. When Hari respects me, I know I have attained Him. His regard fills me with passion and the awareness of our intimacy. I know He grants the goals of His beloveds.

"Krishna's forest garland is filled with fame and conceals the inner *lila* from the mundane world. It also keeps us Gopis from becoming too absorbed into God. My Beloved's fair face is like the jujube fruit, which changes from pale to red as it ripens. Krishna's face will also become ruddy as His passion for me arises. Then His lips will become ripe and full of nectar, a befitting taste for the forest residents. His cheeks, the perfect abodes of sweetness, are smooth, there for my enjoyment. His golden earrings illuminate them.

"I know He is coming back from the forest to be with me; otherwise, He would not be giving me all these signs. My Krishna is the master of the Yadava clan, whose men have many women. Among them, my Krishna is distinguished, beyond limitations. He enjoys like the king of the elephants. Although elephants are expert in the arts of lovemaking, Krishna excels them all. Fulfillment in the act of love arises with intensity, and my Krishna is the champion of the loving night. Those who entered His

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magical evening receive remarkable pleasures not known to the day.

"My blessed Lord cleanses me, and when He hears my daytime song the devotional ocean swells with waves of joy and immerses Him. He stands before me. Although day, He nourishes me as if it were night. If my union with Him were constant, it would obstruct our love. Separation makes union profound.

"As the day draws to a close, my Beloved arrives from the forest, appearing like a nectar moon. Even from a distance He sunders my pangs of separation. I know this master of the night will enjoy me later in the perfect evening—this is revealed when I see His face radiating amazing pleasure. It is remarkable how this benefactor works with me. Those who can experience the rare pangs of separation during the day can find Him at night. This Lord of everything nourishes everyone according to his or her eligibility. He cares for the cows in the forest during the day and nurtures our spiritual bodies and senses there at night."

Dear readers, in this amazing fashion, Lord Krishna played with the Gopis and established these ecstatic singers into His divine reality, where everyone and everything joins the *lila* process in unique perfection. Now, the sage Shukadeva concludes this episode with a few final words to the attentive king Parikshit.



Their Minds and Hearts in God

Bhagavata Sloka 26

The sage Shukadeva explains:

O King!

Those very blessed Gopis
Have their minds and hearts only in God.
They delight and sing during the day,
One after another,
Of the glories of Sri Krishna's *lila*.

Subodhini: The Granter of Exquisite Awareness

By calling out "O King!" Shukadeva creates spiritual confidence in the ruler. He goes on to explain to him that, when the Beloved is in the forest, far from the Gopis, they engage all day long, one after another, in praising His naturally joyful *lila*. In this process, their powers of action and knowledge merge into God, their minds and hearts recognize only Him.

In matters of knowledge the mind predominates, while in action it is the heart that rules. The sage explains to all of us how the blessed souls of Vrindavan completely forget their mundane world and become totally attached to God. If you question how simple dairymaids could attain the exalted state of *nirodha*, it is explained, "They are simply very fortunate!" They amassed God's blessings and what happened to them is in every way befitting.



श्रीयुगलगीत (श्रीमद्भागवत 10/35)

श्रीशुक उवाच-

गोप्यः कृष्णे वनं याते तमनुदुतचेतसः ।
कृष्णलीलाः प्रगायन्त्यो निन्दुर्दुःखेन वासान् ॥ १ ॥
गोप्य ऊचुः-
वामबाहुकृतवामकपोलो वल्गितभ्रुरधरपित्वेणुम् ।
कोमलांगुलिभिराश्रितमार्गं गोप्य ईरयति यत्र मुकुन्दः ॥ २ ॥

व्योमयानवनिताः सह सिद्धै-
र्विस्मितास्तदुपधार्य सलज्जाः ।

काममार्गसमर्पितचिताः
कश्मलं ययुरपस्मृतीव्यः ॥ ३ ॥

हन्त चित्रमबलाः शृणुतेदं
हारहास उरसि स्थिरविद्युत् ।

नन्दसूनुयमार्तजनानां
नर्मदो यर्हि कूजितवेणुः ॥ ४ ॥

वृन्दशो व्रजवृषा मृगावो
वेणुवाद्यहृतचेतस आरात् ।

दन्तदष्टकवला धृतकर्णा
निद्रिता लिखितचित्रमिवासन् ॥ ५ ॥

बर्हिणस्तबकधातुपलाशै-
र्बद्धमल्लपरिबर्हिबिडम्बः ।

कर्हिचित् सबल आलि स गोपै-
र्गाः समाह्वयति यत्र मुकुन्दः ॥ ६ ॥



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तर्हि भग्नगतयः सरितो वै
तत्पदाम्बुजरजोऽनिलनीतम्।
स्पृहयतीर्वयमिवाब्हुपुण्याः
प्रेमवोपितभुजाः स्तिमितापः॥१७॥

अनुचरैः समनुवर्णितवीर्यं
आदिपूरुष इवाचलभूतिः।
वनचरो गिरितटेषु चरन्ती-
र्केणुनाऽऽह्वयति गाः स यदा हि॥१८॥

वनलतास्तरव आत्मनि विष्णुं
व्यञ्जयन्त्य इव पुष्पफलाढ्याः।
प्रणतभारविटपा मधुधाराः
प्रेमहृष्टतनवः ससृजुः स्म॥१९॥

दर्शनीयतिलको वनमाला-
दिव्यगन्धतुलसीमधुमनैः।
अलिकुलैरलधुगीतमभीष्ट-
मादियन् यर्हि सन्धितवेणुः॥१०॥

सरसि सारसहंसविहङ्गा-
श्चारुगीतहृतचेतस एत्य।
हरिमुपासत ते यतचित्ता
हन्त मीलितदृशो धृतमौनाः॥११॥

सहबलः स्रगवतंसविलासः
सानुषु क्षितिभृतो व्रजदेव्यः।
हर्षयन् यर्हि वेणुरवेण
जातहर्ष उपरम्भति विश्वम्॥१२॥

महदतिक्रमणशङ्कितचेता
मन्दमन्दमनुगर्जति मेघः।
सुहृदमभ्यवर्षत् सुमनोभि-
श्छायया च विदधत् प्रतपन्नम्॥१३॥

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विविधगोपचरणेषु विदग्धो
वेणुवाद्य उरुधा निजशिक्षाः।
तव सुतः सति यदाधरबिम्बे
दत्तवेणुरनयत् स्वरजातीः॥१४॥

सवनशस्त्रदुपधार्य सुरेशाः
शक्रशर्वपरमेष्ठिपुरोगाः।
कवय आनतकन्धरचिताः
कश्मलं ययुरनिश्चिततत्त्वाः॥१५॥

निजपदाब्जदलैर्ध्वजवज्र-
नीरजांकुशविचित्रलालामैः।
व्रजभुवः शमयन् खुरतोदं
वर्ष्मधुयगतिरीडितवेणुः॥१६॥

व्रजति तेन वयं सविलास-
वीक्षणार्पितमनोभववेगाः।
कुजगतिं गमिता न विदामः
कश्मलेन कबरं वसनं वा॥१७॥

मणिधरः क्वचिदागणयन् गा
मालया दयितगन्धतुलस्याः।
प्रणयिनोऽनुचरस्य कदांसे
प्रक्षिपन् भुजमगायत यत्र॥१८॥

क्वणितवेणुरववज्ज्वलचित्ताः
कृष्णमन्वसत कृष्णगृहिण्यः।
गुणगणार्णमनुगत्य हरिष्यो
गोपिका इव विमुक्तगुहाशाः॥१९॥

कुन्ददामकृतकौतुकवेषो
गोपगोधनवृतो यमुनायाम्।
नन्दसुनुरनवे तव वत्सो
नर्मदः प्रणयिनां विजहार॥२०॥



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मन्दवायुरुपवात्यनुकूलं
मानयन् मलयजस्पर्शन ।
वन्दिनस्तमुपदेवगणा ये
वाद्यगीतबलिभिः परिवबुः ॥ 121 ॥

वत्सलो ब्रजगवां यदगधो
बन्धमानचरणः पथि वृद्धैः ।
कृत्स्नगोधनमुपोह्य दिनान्ते
गीतवेणुरनुगेडितकीर्तिः ॥ 122 ॥

उत्सवं श्रमरुचापि दृशीना-
मुन्नयन् खुरजश्छुरितस्रक् ।
दित्सयैति सुहृदाशिष एष
देवकीजठरभूरुद्रराजः ॥ 123 ॥

मदविधूर्णितलोचन ईषन्
मानदः स्वसुहृदां वनमाली ।
बदरपाण्डुवदनो मृदुगण्डं
मण्डयन् कनककुण्डलक्ष्म्या ॥ 124 ॥

यदुपतिर्द्विन्दराजविहारो
यामिनीपतिरिवैष दिनान्ते ।
मुदितवक्त्र उपयाति दुरन्तं
मोचयन् ब्रजगवां दिनतापम् ॥ 125 ॥

श्रीशुक उवाच-
एवं ब्रजस्त्रियो राजन् कृष्णलीला नु गायतीः ।
रेमिरेऽहःसु तच्चित्तास्तन्मनस्का महोदयाः ॥ 126 ॥



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Yugala Gita (Śrīmadbhāgavata 10/35)

śrī śuka ūvāca-

gopyah kṛṣṇe vanam yāte tamanudrutacetasaḥ
kṛṣṇalīlā pragāyantyō ninurdukhena vāsarān ॥ 1 ॥

gopya ūcuḥ-

vāmabāhukṛtāvāmakapolo valgitabhrruradharārpitaveṇuḥ
komalāṅgulibhirāśritamārgam gopya īrayati yatra mukundaḥ ॥ 2 ॥

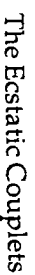
vyomayānavanitatāḥ saha siddhair
vismitāstadupadhārya salajjāḥ
kāmamārgaṇasamarpitacittāḥ
kaśmalam yayurapasmṛtanīvyāḥ ॥ 3 ॥

hanta citramabalāḥ śrinutedam
hārāhāsa urasi sthiraividut
nandasūnurayamārtajanānām
narmado yarhi kūjitaveṇuḥ ॥ 4 ॥

vīndaśo vrajavṛṣā mṛgagāvo
veṇuvādyahṛtacetasa ārāt
dantaṣṭakavalā dhṛtakarnā
nidritā likhitacitrāmivāsan ॥ 5 ॥

barhiṇastabakadhātupalāsair
baddhamallaparibarhaviḍambāḥ
karhicit sabala āli sa gopair
gāḥ samāhvayati yatra mukundaḥ ॥ 6 ॥

tarhi bhagnagatayaḥ sarito vai
tatpadāmbujarajo'nilanitam
sprihayatīrvayamivābahupunyāḥ
premavepitabhujāḥ stimitāpaḥ ॥ 7 ॥



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nijapadābjaḍalaicḍhvajavajra
nirajāṅkusāvicittalāmāih
vrajabhuvāḥ śamayān khuratodam
varsmadhuryagatirīḍṭiavenuḥ ||16||
vrajati tena vayam savilāsa
vikṣanārpitamanobhavavegāḥ
kujaḡatim gamitā na vidāmāḥ
kaśmalena kabaram vāsanam vā ||17||
maṇidhara kvacidāḡayanān ḡā
mālayā dayitāḡandhatulasyāḥ
praṇayino'nucarasya kadāṇse
prakṣiṣpan bhujāḡagāyata yatra ||18||
kvaṇitavenuravaṇcitcittāḥ
kṣiṣṇamanvasata kṣiṣṇaḡhriṇyaḥ
ḡuṇaḡaṇārramanuḡatya harinyo
ḡopikā iva vimuktaḡhāśāḥ ||19||
kundaḍāmakṛtakautukaveso
ḡopagodhanavṛto yamunāyām
nandasūnuranaghe tava vāto
naṛmadah praṇayinām vijahāra ||20||
maṇḍavāyurupavātyanukūlam
mānayan malayaḡasparśena
vandinaṣṭamupadevagaṇā ye
vāḍyagṭibalibhiḥ parivavruḥ ||21||
vatsalo vṛajagavām yaḍagadhro
vandyanānacaraṇaḥ paṭhi vṛidḍhaiḥ
kṛtiṇaḡodhanamupohya dīnānte
ḡṭiavenurannugeḍṭikīṛtiḥ ||22||
utsavam śramanucēpi dṛiṣiṇā
munṇayan khuraraḡschuritaṣṭak
ḍṭisayaiti suhrḍāśiṣa eṣa
ḍevakījātharaḥbhūṇḍurāḡaḥ ||23||



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madavighūṇitalocana īṣaṇ
mānadaḥ svasuḥrḍām vanamālī
badarapāṇḍuvadano mṛdugaṇḍam
maṇḍayan kanakakuṇḍalalakṣmyā ||24||

yadupatirdviradarājavihāro
yāminīpatirivaīṣa dinānte
muditavaktra upayāti durantam
mocayan vrajagavām dinatāpam ||25||

śrī śuka uvāca-
evaṁ vrajastriyo rājan kṛṣṇalīlā nu gāyatiḥ
remire'haḥsu taccittāstanmanaskā mahodayāḥ ||26||